



VOLUME .1 ISSUE #6

BIZARRE BEYOND BELIEF

ARTS x CULTURE x MAGAZINE



WE'VE BEEN AWARE OF SNEAK'S WORK HERE FOR A LITTLE WHILE AND WE'VE BEEN IMPRESSED SINCE THE GET GO. SNEAK IS ONE OF THOSE WRITER'S WHO MUST'VE HAD THE SKILL SINCE THE BEGINNING CONSIDERING HE HASN'T BEEN WRITING FOR TOO LONG AND HIS WORK HAS BEEN FRESH SINCE HE CAME ON THE SCENE. HIS PARTNER IN CRIME, QUICK, ALSO SHARES THE SAME VISION OF GRAFFITI AND THEY FEED OFF EACH OTHER TO CONSTANTLY GET BETTER AND BETTER.





Bizarre Beyond Belief: The first time I went out (painting)...

SNEAK: Oh man that's a long time ago! I didn't really know what I was doing back then! I was in high school with my boy QUICK and we had just decided we were gonna start writing. We ended up ditching class, got some paint and went to a remote spot that was very quiet. We started doing our thing. I was so stressed out, just like the first time you have sex! We thought we could hear noises or people coming and we were paranoid. We hurried the fuck out of there! The next day, we went out to see our shit and I realized I fucked up and instead of writing SNEAK, I wrote SNEEK! But after this first time, I realized that this new thing was gonna mean a lot to me in the future and I never stopped writing!

BBB: The most fucked-up thing that I saw (painting)...

SNEAK: Hmmm... The most fucked up thing I saw. Well, I was painting near an

old factory and I don't really know what the fuck I witnessed but it looked really sketchy. There was those three hot girls that look like they didn't belong there they had torn clothes, a shit ton of luggage and the expressions on their faces scared me. They were followed by two huge guys that looked like gorillas with tattoos on their face and were speaking a language I didn't understand. I was thinking like "what the fuck is going on!" I kept doing my shit and as they entered the old building they were pushing the girls around. But what happened there troubled me afterwards.

BBB: The funniest thing that ever happened to me (while painting) was...

SNEAK: That's a nice story. I was painting with QUICK on a commission wall, just chillin' doing our thing. Then we saw some police car coming around the corner. We knew it was no problem cause we weren't breaking the law, at least this time. But then the police came out of his car, he thought we hadn't seen him and

that he was gonna catch us for vandalism. He started to creep on us, hiding behind a little shed just on the hill below where we were painting. QUICK and I were looking at him almost laughing at the irony. He kept coming towards us and we heard a big "crack" and when we turned around we saw the chubby policeman stuck in some wood trash and garbage. He looked like some cockroach lying on his back trying to escape. We asked him "wassup" and he was like "You are under arrest!" We couldn't help but laugh.

BBB: The scariest thing I've witnessed (while painting) was...

SNEAK: Oh shit, the scariest thing that happened is when one of my boy asked me to do a commission on a wall inside a storage building that his father owned. I knew his father was a member of a well-known motorcycle club, but I still wanted to do it for the money. My friend gave me the keys telling me I could go whenever the next week. So I showed up at a random time at the place



which was in the middle of nowhere in the countryside. As I walked toward the building, I heard some dogs barking and I saw the bicycles parked next to the door and I immediately knew something was going on. I opened the door and when I saw the bricks of cocaine piled on the tables I thought: "what the fuck did I get myself into!" Then some guy showed up out of nowhere yelling at me and pointing with a 12 caliber. I was struggling to find my words and trying to explain why I was

there. I was scared as shit. When the guy finally let me talk, he called his son to make sure I was telling the truth and then he started laughing at me for being scared and then he let me do my thing and offered me a couple of beers.

BBB: The stupidest thing I've done (while painting) was...

SNEAK: It was one night coming back from a bar with friends, and obviously I

was carrying some markers. I was really drunk and when I'm like that I have a tendency to do shit just for the thrill of it and kind of lose my inhibitions and write everywhere I can. We were walking down the street and then I saw a nice glass door of a shop and there were people inside doing after hours clean up. I decided to write my name in their face with a drippy mop. The thing I didn't know is that a guy pretending to be the owner was just outside walking towards his shop and he

grabbed me around the neck. I got out his grip but he grabbed my wrist and he said: "cops are on the way". The next morning I woke up with a hangover. My friends told me I managed to get away but lost my watch in the process. It was sketchy but what a night!

BBB: The strangest experience I had (while painting) was...

SNEAK: Every time I paint is always

unique in its own way and I sometimes really get into what I'm doing. But that one night, I was already in a strange mood before going out and everything around me seemed different, like I was seeing it from another perspective. It was a fresh night during spring and I went out by myself to the train yard. In my mind, I wanted to do something different that night. I just started painting without thinking and with no preparation at all just letting myself go. As I was painting,

I immediately knew something was going on. I opened the door and when I saw the bricks of cocaine piled on the tables...







it started raining and at first I was upset but I couldn't leave a panel travel around unfinished. The rain got heavier and I kinda got into a strange vibe. It was like I was watching myself painting; I couldn't feel my body even with the cold and the rain. It was the weirdest feeling and it was a unique experience that I couldn't reproduce even if I wanted to.

BBB: The last thing I'll ever do again (while painting) is...

SNEAK: When I went to Toronto for

the first time, I was going for a graffiti trip with QUICK and it turned into just fucking trouble. One night of our trip, we were out painting and we left the lights on in the car. That's where all the trouble started and I'll definitely never do that again. When we came back, at 5 in the morning our clothes stained with paint, the battery was out and we were stuck downtown Toronto with nothing. We asked for help from the first idiot that showed up. He was pretending to be a mechanics and I don't know shit about cars so I couldn't do anything but

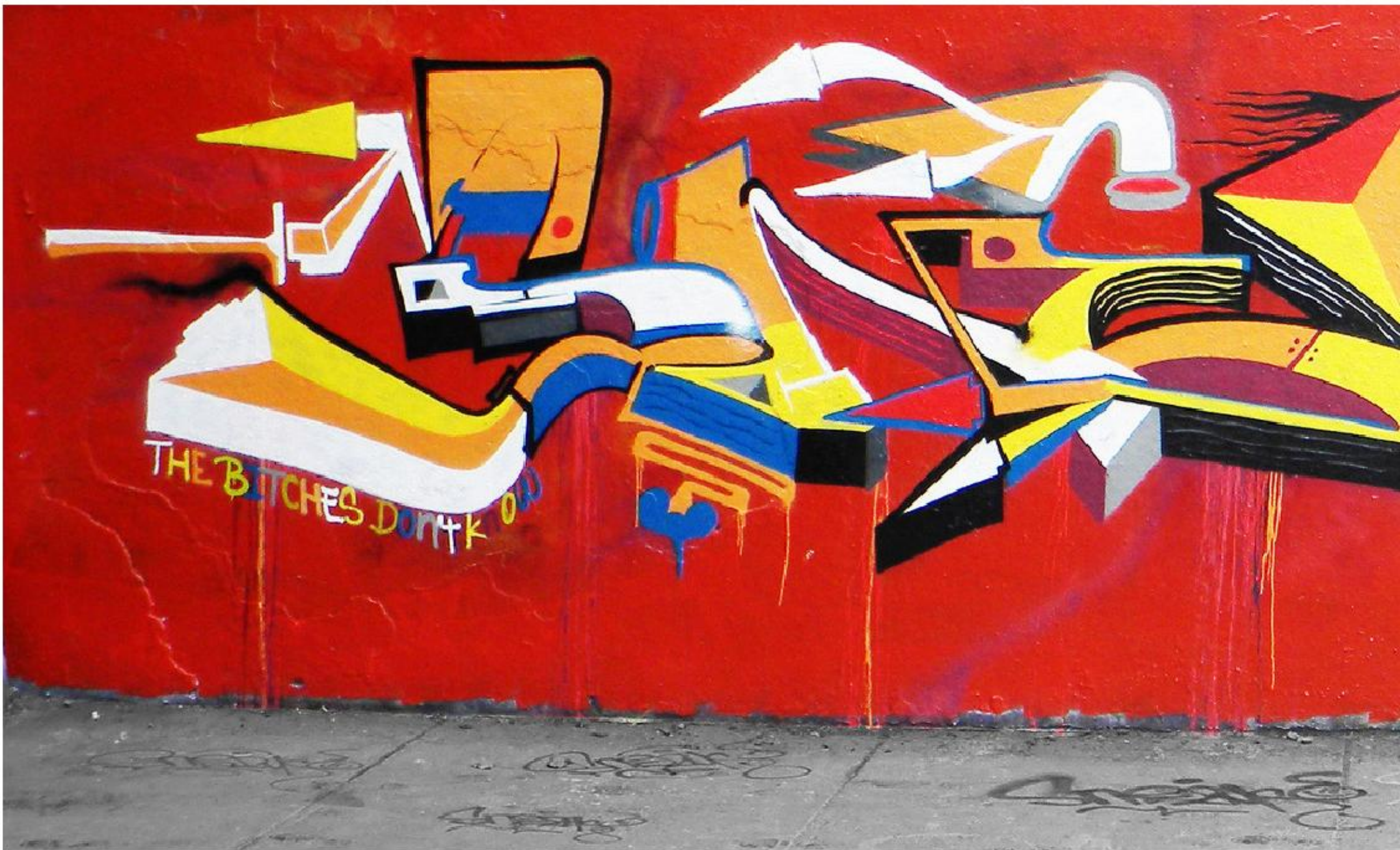
trust him and the smell of alcohol wasn't helping. He plugged the boosting cable and he was yelling shit like "everything's under control man" so I tried starting the car and the whole battery blew up and the radiator burst into flames. The cunt realized he plugged it the wrong way, so we started to fuck with him because we were upset at what was going on and he just ran away. Which meant we were in even worse trouble. We had to wait until the next morning and go to the car garage to get the car fixed and that ruined the rest of our trip.

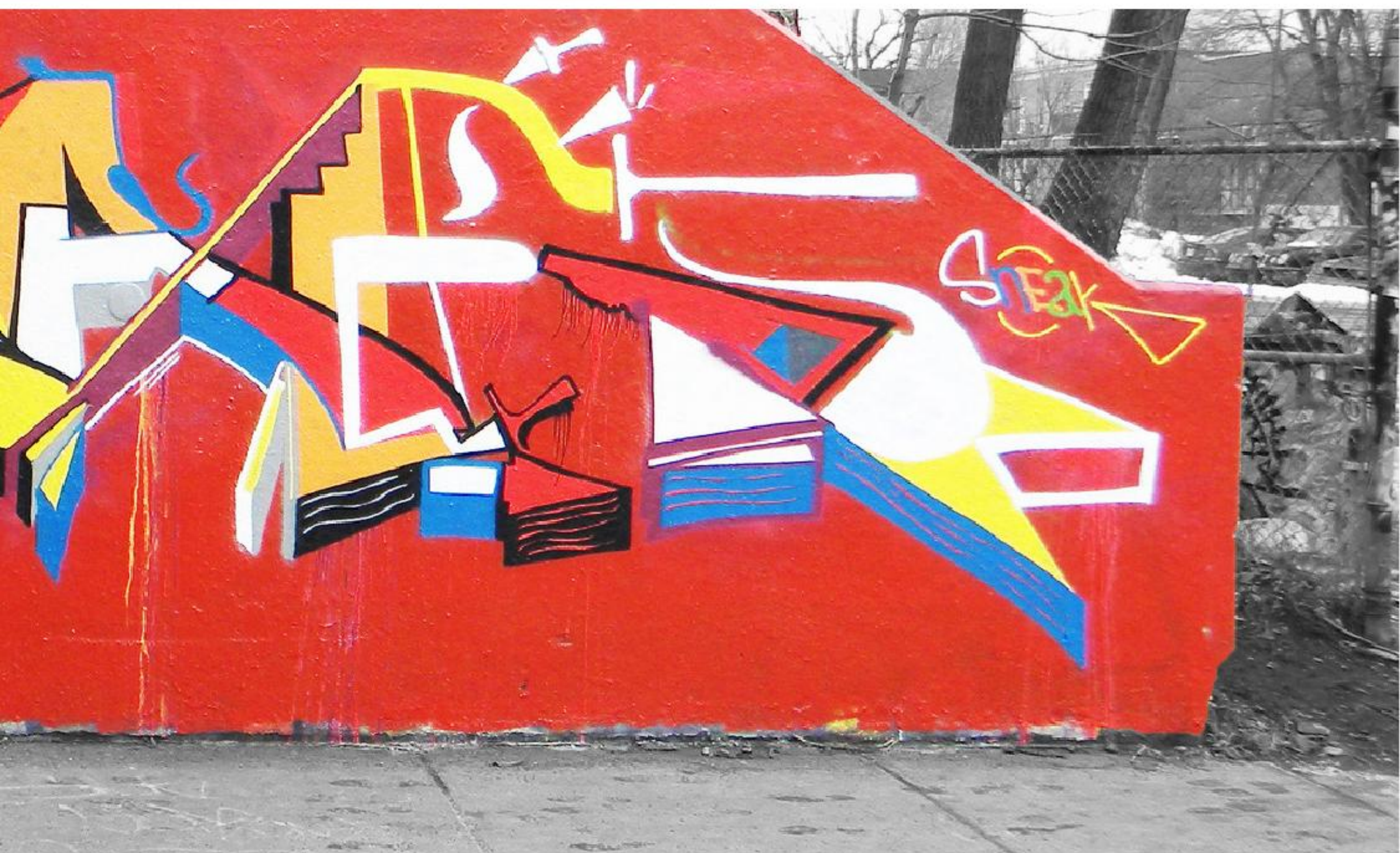
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www.escue.tumblr.com









PIERRE-PAUL PARISEAU

PIERRE-PAUL PARISEAU GOT IN CONTACT WITH US RECENTLY AND AFTER JUST ONE BROWSE THROUGH HIS SITE, WE KNEW HE WAS UNBELIEVABLY TALENTED. HIS ILLUSTRATIONS AREN'T MERELY CONTOUR DRAWINGS OR SIMPLE CARTOONS, THEY ARE ARTISTIC, ALMOST PAINTERLY IN NATURE, AND THEY DEPICT A MUCH LARGER PICTURE. THEY SAY IS PICTURE IS WORTH A THOUSAND WORDS. WELL, PIERRE-PAUL PARISEAU'S ILLUSTRATIONS ARE WORTH A THOUSAND PICTURES.





Bizarre Beyond Belief: As an illustrator, how would you say your approach to a piece differs from a painter or sculptor?

Pierre-Paul Pariseau : My technique is different from a painter or a sculptor. For example, for the creation of a picture for a magazine article, I start by reading, a few times, the article and letting it warm up in my mind for a couple of hours and then I gather all kinds of cutouts that are related to the subject. I have lots of boxes that are full of these cutouts in my studio. They're more or less classified

in respective categories. I also look in magazines and other sources to find more elements if needed. Looking for these I keep my mind open in case I find something interesting that is not necessarily related to the subject but can nevertheless be useful. It's important to surprise myself and not to arrive absolutely at the end with the picture I had in my mind when I started. Many times (but not always), at the end, the best pictures are the ones that were imagined all throughout the process and not when having in mind a clear idea at the beginning. After I've gathered

more or less what I need to start I scan each cutout and bring into Photoshop. I add a high contrast of black and white to them (which takes away their talents). To achieve the perfect contrast, I sometimes have to do it in different parts on the same piece. I Then make each item transparent. It's on a similar shape underneath that I put the colour. I repeat this for all the scanned elements. I compose the picture like this, piece by piece. Of course I often go back to search for the best cutouts needed to complete the image and take out those I don't think really fit.

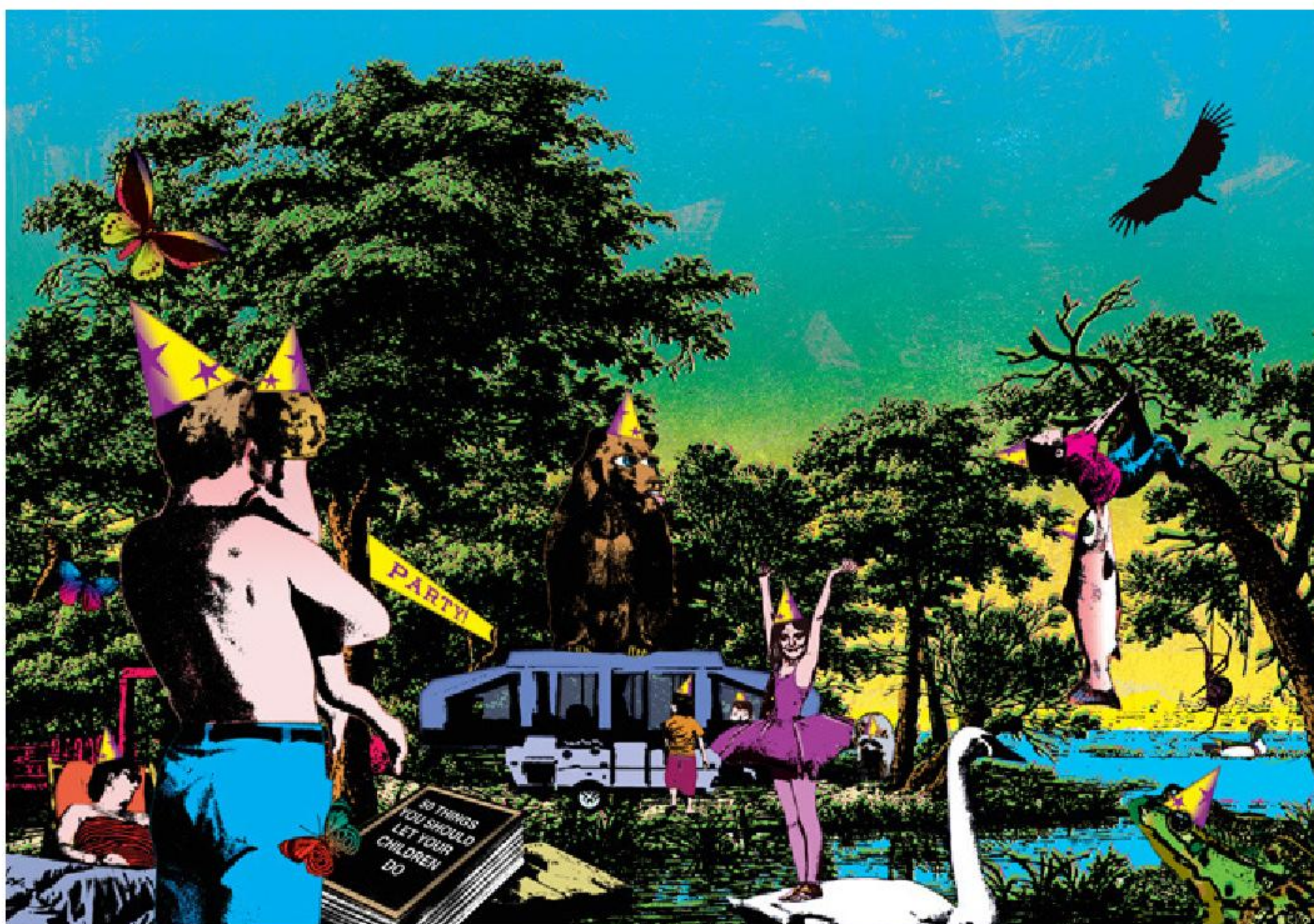
The colours can be added also by placing a handmade layer of water colour, acrylic paint, colour pencil, etc, under the black and white layer that is now transparent. These colours can be used also independently without a top layer. Lines done with pencils can also be added and so on. I use my pen tablet from time to time. I intend to add more of these hand-made textures in my work in the future. Sometimes I displace the coloured layer so it is not exactly under the transparent one. Of course there can be other features I use in Photoshop

depending on the need, but basically this is how I work. When I think the picture is done I “let it sleep” a bit and come back later on (like after a good walk outside for example) and look at it with a fresh mind. I can then make a last minute change if necessary. I wish that my illustration can question, amuse, create a smile, puzzle and, of course, stimulate the reader to read the article.

BBB: Your work contains a lot of elements and many of them are surreal, how do you pick and choose what goes

into a piece?

P-PP: Elements depends in part if I am doing a personal piece or a commissioned one. Personal work is as much important as professional work. There are different qualities in both kind of work. The personal projects are very important because with them you can let yourself go completely into the depths of your imagination and into a loose narrative. You can be “crazy” as you want and surprise yourself like you never have before. My personal work do not always



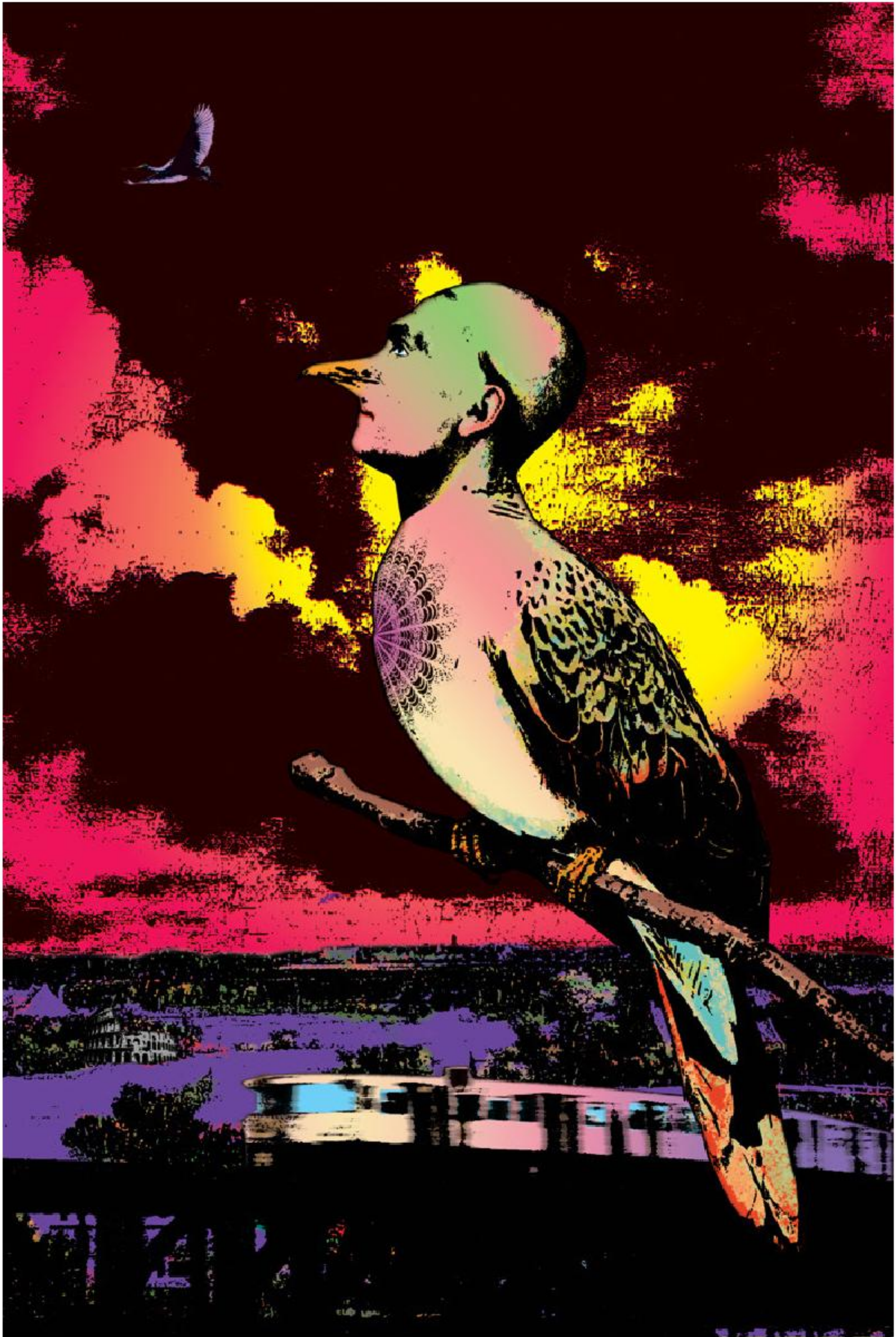


have a clear meaning, it allows a wide space for interpretation. I do not like to be too straightforward; I do not want to do things that are spelled out. A little bit of “ambiguity” is always more interesting. It leaves the door open and it stimulates curiosity. But when the time comes to do a commission I can have the ability to produce simple, clear and straightforward images. Being totally free it is more

easy to experiment with different techniques (no deadline to respect, you have the time to redo as you want) and to come out of this with interesting discoveries that you can use in commissioned works later, if relevant.

The constraints (subjects, sizes, delays, etc.) brought by the commissioned work can be an important challenge for the spirit.

This experience can bring the artist into areas of discomfort that could be, at the end, very freeing and exhilarating. Again, you discover part of your imagination that you would probably wouldn't have otherwise. These discoveries can be used in your personal work later on. Both kinds of artworks, the personal and the commissioned, are feeding each other.





BBB: On that note because you have so many elements in a piece, when do you know a work is finished?

P-PP: I feel that questions 1 and 2 combined answers this question.

BBB: What are your primary tools for creating work?

P-PP: My images are a mix of collage, acrylic paint, watercolour, pen and digital transformation in Photoshop.

BBB: What are your thoughts of traditional versus digital illustration?

P-PP: I simply think that whatever mediums you use to achieve a good picture it is always the result that is important. Even if it is obvious that my images have been done using a computer I, most of the time, include textures, handmade elements (discreet although) in them. It enriches the composition and is part of what I want to give to the final look of the image.

BBB: How do you feel being a Canadian or more specifically a Quebec artist affects success in your field?

P-PP: Nowadays artists, illustrators can work for clients all over the world. I was lucky at the beginning of my career to receive an immediate positive response about my work from art directors here in Montreal. As time went by I got more experienced and looked for jobs in English Canada. I got jobs there also. I then looked to the U.S.A and elsewhere. So the fact that there was a good market around me was very helpful to start my career. I couldn't only live from

the market in my province, I had to get jobs elsewhere to be able to earn a living as an illustrator. Now I get most

of my jobs from English Canada (mainly Alberta) and from Europe. A little bit here and in the U.S.A as well. So, to



Everything that touches me is inspiring to me, artistic or not.

answer your question, I was lucky to be living in an environment that responded positively to my art. North America is such a great place and I'm lucky to live here.

BBB: As a Quebec artist, how would you describe the similarities or differences between the Quebec artistic communities versus the rest of the country?

P-PP: This is a question I cannot really answer as I am not that knowledgeable of what is going on in the other provinces. I have travelled in Canada but not enough to know deeply about this subject. For what I know art is alive and well in every big cities in this country. There must be similarities and differences everywhere. Of course here it's more obvious because of the culture/language (French) that is different. There is a large and very

talented community of illustrators in Canada.

BBB: Do you believe there's a different reception or mentality in Quebec towards the arts?

P-PP: This is a good question but as I am not informed enough to answer the previous question, I cannot answer this one also. I would be better if answering question directly linked to my artwork.

BBB: What inspirations contribute to your work outside of artistic ones?

P-PP: Everything that touches me is inspiring to me, artistic or not.

What three things non-art related could you not live without?

P-PP: Of course, apart essential things like breathing, eating, drinking, I would say reading, travelling and loving.

BBB: What's the next step in Pierre-Paul Pariseau's career, anything readers should be on the lookout for?

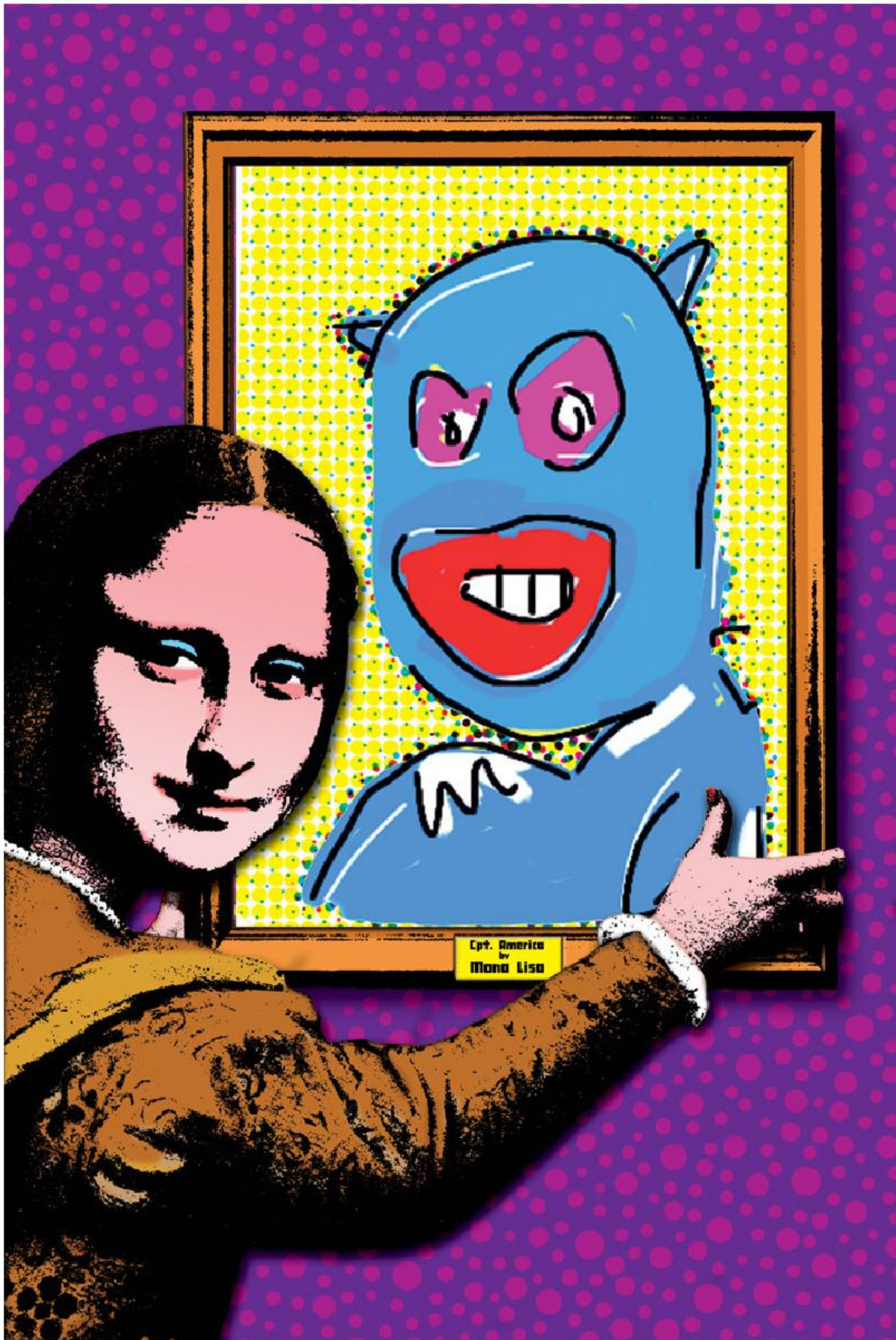
P-PP: I am having a solo exhibition here in Montreal right now. It is happening in one of the many "Cultural houses of the city of Montreal". I'm planning to go along this path with more exhibitions in the future, here and abroad and of course, pursue my career as an illustrator.

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www.pierrepaulpariseau.com







BOGUS

THROUGH THE POWER OF THE INTERNET, WE'VE KNOWN ABOUT BOGUS FOR QUITE SOME TIME NOW AND WE'VE DEFINITELY ALWAYS LOVED HIS STYLE. HIS COLOUR SCHEMES, TECHNIQUES AND LETTER STRUCTURES ARE ALWAYS ON POINT. WE'VE KNOWN WE'VE WANTED TO GET HIM IN AN ISSUE SINCE THE BEGINNING AND WE WERE LUCKY ENOUGH TO HAVE HIM GET DOWN. YOU'LL LOVE HIS STYLE AND HE'S DEFINITELY GOT A LOT OF INTERESTING STUFF TO SAY.





Bizarre Beyond Belief: The first time I went out (painting)...

BOGUS: A couple of buddies saw me doodling cartoons in class and invited me out to go bombing with them one night. They gave me a crash course, tossed me a can of primer grey and said "get at er". I had no idea what i was doing, scribbling lame tags on every grey mailbox I could come across.

BBB: The most fucked-up thing I saw (painting) was...

BOGUS: One time I was out with a

buddy and I painted some broke down cube truck that was nothing special. A few weeks later I'm watching the news and I see police taking pictures of the same truck. At first I was stoked to see my shit on TV but then the reporter went on to say a dead body was found inside. Apparently some homeless guy had been sleeping in there and died a few months before. It finally dawned on me that I had bombed a truck with a rotting corpse inside.

BBB: The funniest thing that ever happened to me (while painting) was...

BOGUS: My pal SIRE and I were painting under a highway bridge out in this wooded area. Halfway through doing our pieces he looks over and spots this young couple having a picnic in a field off in the distance. They couldn't see us though so we kept on painting. Little while later we look back to see if they were still there, sure enough they're fucking. We busted out laughing. Soon after they got dressed and started heading our way to get back up to the highway. They walked right by us realizing we were there the whole time. The chick looked super embarrassed. SIRE asked the guy "You two have fun?" The







BBB: The scariest thing I've witnessed (while painting) was...

BOGUS: I don't know. One night I was up on a roof with JAROE and we hopped over the edge on to this shaky 2 foot wide metal ledge. We shuffled across the length of the building taking turns

doing hollows. Every time we moved this thing felt like it was going to give way.

BBB: The stupidest thing I've done (while painting) was...

BOGUS: I sketched out something I was really stoked on then almost broke

Next thing I know, I'm lying down waking up to an old lady putting a warm blanket over me.





my neck getting to the spot and all I had in my bag was shit paint. If you're gonna invest the time and effort, you might as well do it right and spend a few more bucks on some good stuff.

BBB: The strangest experience I had (while painting) was...

BOGUS: After a long solo night of painting and drinking I had a couple hours

to kill before morning busses started running again. So, I decided to chill at a bus bench and shut my eyes for a couple minutes. Next thing I know I'm lying down waking up to an old lady putting a warm blanket over me. I guess she was driving around in her mini-van helping out homeless on the street. I felt like a piece of shit but at least I was warm! I still have the blanket in my closet.

BBB: The last thing I'll ever do again (while painting) is...

BOGUS: Clean up. Whenever I'm painting a chill day spot I'll usually take whatever I came in with. I've found that the neighbours for the most part enjoy the artwork but just get peeved about all the empties kids leave behind. It's good to be respectful but at the same time I am there to vandalize... YOLO.

...

www.flickr.com/photos/35188424@No2/





MICHAEL CARINI

MICHAEL CARINI'S WORK IS INSANELY COLOURFUL, EXPRESSIVE AND STIMULATING. HIS WORK CONVEYS AN UNBELIEVABLE PASSION AND INTENSITY THAT UNDOUBTEDLY REFLECTS HIS PERSONALITY. THROUGHOUT NUMEROUS CHATS AND READING THROUGH THIS INTERVIEW, WE'VE SEEN HOW DRIVEN AND CHARISMATIC THIS MAN IS, WHICH IS A PERSONALITY TRAIT THAT EVERY ARTIST NEEDS IF THEY WANT TO SUCCEED IN THIS VERY DIFFICULT CAREER OPTION.





Bizarre Beyond Belief: After receiving formal training in Los Angeles, is there any particular reason you returned to San Diego instead of pursuing a career in LA? Are there any major discrepancies between the artistic communities of these two respective cities?

Michael Carini: I have always been very interested in pursuing a career in the Los Angeles art scene. When I visited galleries there, I always heard that there was a two, three and sometimes even a four year wait before my work could

even get looked at. I did what I could to plant those seeds and while they were developing, I saw a great deal of opportunity to be taken advantage of within the smaller art scene of San Diego. Here in San Diego, I believe that an artist can not only be a part of the scene, but become a major factor with the appropriate effort. San Diego is very much a relaxed, family oriented environment and I would describe the art scene as the same. In just six years, I am extremely happy with the impact I've made here as I continue to help the art scene grow and flourish. The progress

art has made here in a short period is incredible and I'm happy to see where it goes next. The art scene in San Diego is very different from Los Angeles, but both have a tremendous amount to offer. I don't see the discrepancies between them as good or bad, they simply are what they are. With a positive attitude, what an artist can achieve from either, from both, is boundless.

BBB: There's always a lot of mixed feelings in regards to art institutions as being an integral role in an artists training, do you feel your experience was important? On that note, you were studying under acclaimed artists Jane Brucker and Roland Reiss, how do you feel about apprenticing under them? Was it more or less imperative than school itself?

MC: For me, personally, Loyola Marymount University played a tremendous role in my development. It provided me with the resources and environment that I needed to grow. It was here, at Loyola, that I also met my mentor, Jane Brucker. Through Jane, I was also introduced to her mentor, Roland Reiss, who used to run the art department at Claremont Graduate University. I had a chance to apprentice under him at the Brewery Complex in Downtown Los Angeles my senior year. I have to say that apprenticing under such incredible artists was a priceless experience. Without Loyola, Jane, or Roland, I would not be where I am today. My suggestions for anyone chasing their dreams is to assess your goals and follow

BBB: How would you describe your creative process in preparation to painting? How is it mapped out in your head, do you have a blueprint or sketch?

MC: I spend a great deal of time in the preparatory process before my paintbrush goes anywhere near the canvas. All day long, everyday, I am filtering through ideas I might translate through the extension of my brush. I like to think of it as an alchemical process based upon the principles of equivalent exchange. My general process is to collect as much as possible until that

cluster of energy catalyzes a physical, mental and psychological explosion resulting in a tangible creation. I do not sketch on my under-paintings, ever. Once my brush is saturated with pigment, I am guided purely by the flow of intuition. Though there is always an initial concept and picture in my head, it is merely a structural starting point from which to build and adjust as the development takes shape. The act itself is very natural and rhythmic, much like a dance. The canvas is my partner and we each take turns as one leads and the other follows.

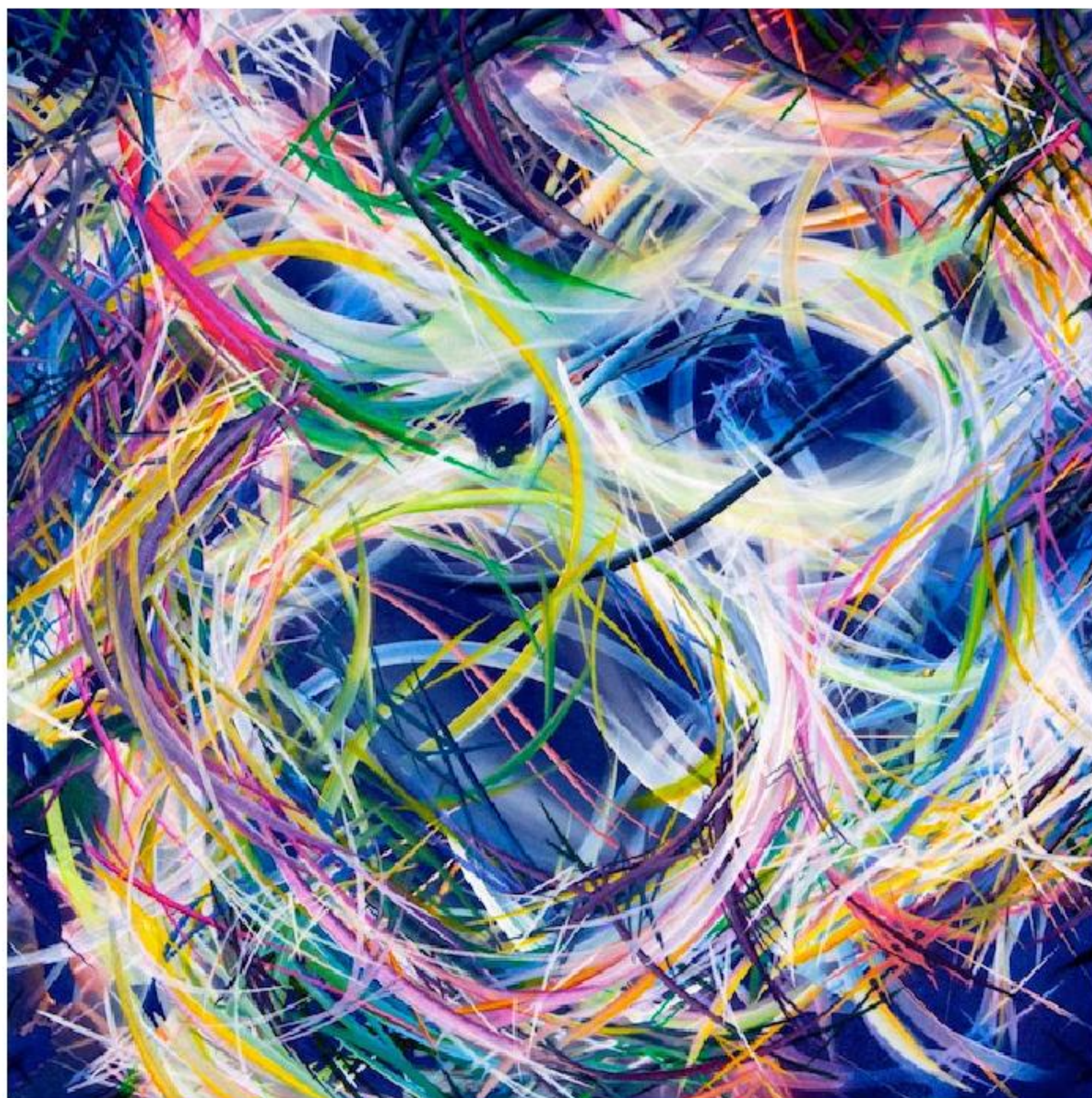
BBB: Your work itself is a stunning

visual overload and as we know, many artists have a tremendously difficult time decided when a piece is done. When and how do you tell yourself “It’s time to put the brush down. It’s completed”?

MC: That part always been surprisingly effortless for me. Just as I likened the act of painting to a relationship much like a dance, there comes a point when the music just begins to slow, slow, slow, and then stops. It’s very much instinctual and intuitive. I’m never really concerned whether my painting is “right” or “wrong” because it is my experience, and it can’t be right or wrong; it simply is. I believe the greatest beauty often lies in the humanity, or imperfections, of a creation. This concept can be traced back to the Asian aesthetic in Japanese Zen Buddhism of Wabi, Sabi and Shibui (the beautiful accident). For this reason I just let it flow naturally and if it is imperfect, that is how it was meant to be. If it exemplifies where I was at the time I created it, I am content. Pure work, honest work, will be appreciated by someone that appreciates sincerity and what may be your least favourite will be another person’s absolute favourite.

BBB: There is a significant evolution in your work even over only a matter of years, can you describe how you got to your aesthetic in “Boy in the Box” from “Lost Shepherd”?

MC: My work is one big epic saga of my life and each series represents a



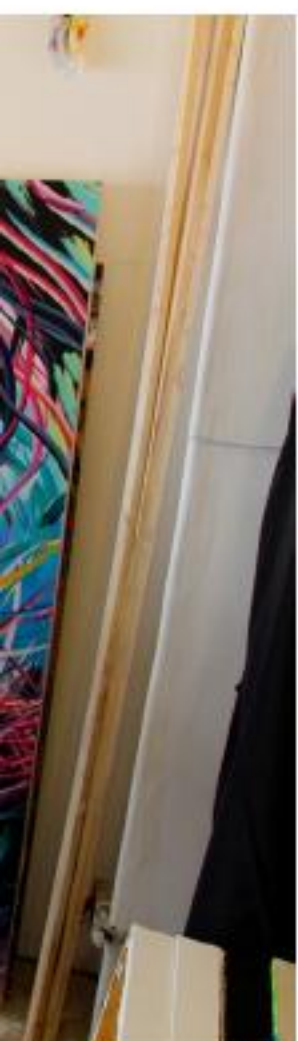


specific chapter. Each body of work represents where I was at certain stage of my life and even though the progression is somewhat dramatic, I believe that,

if looked at collectively, it is very fluid and organic. "The Lost Shepherd" is my first major body of work, spanning from 2004-2006, and is a reflection

upon the idea of the shepherd losing its way, trapped in a void of space that is seemingly boundless. The specific imagery is not really about the dog,

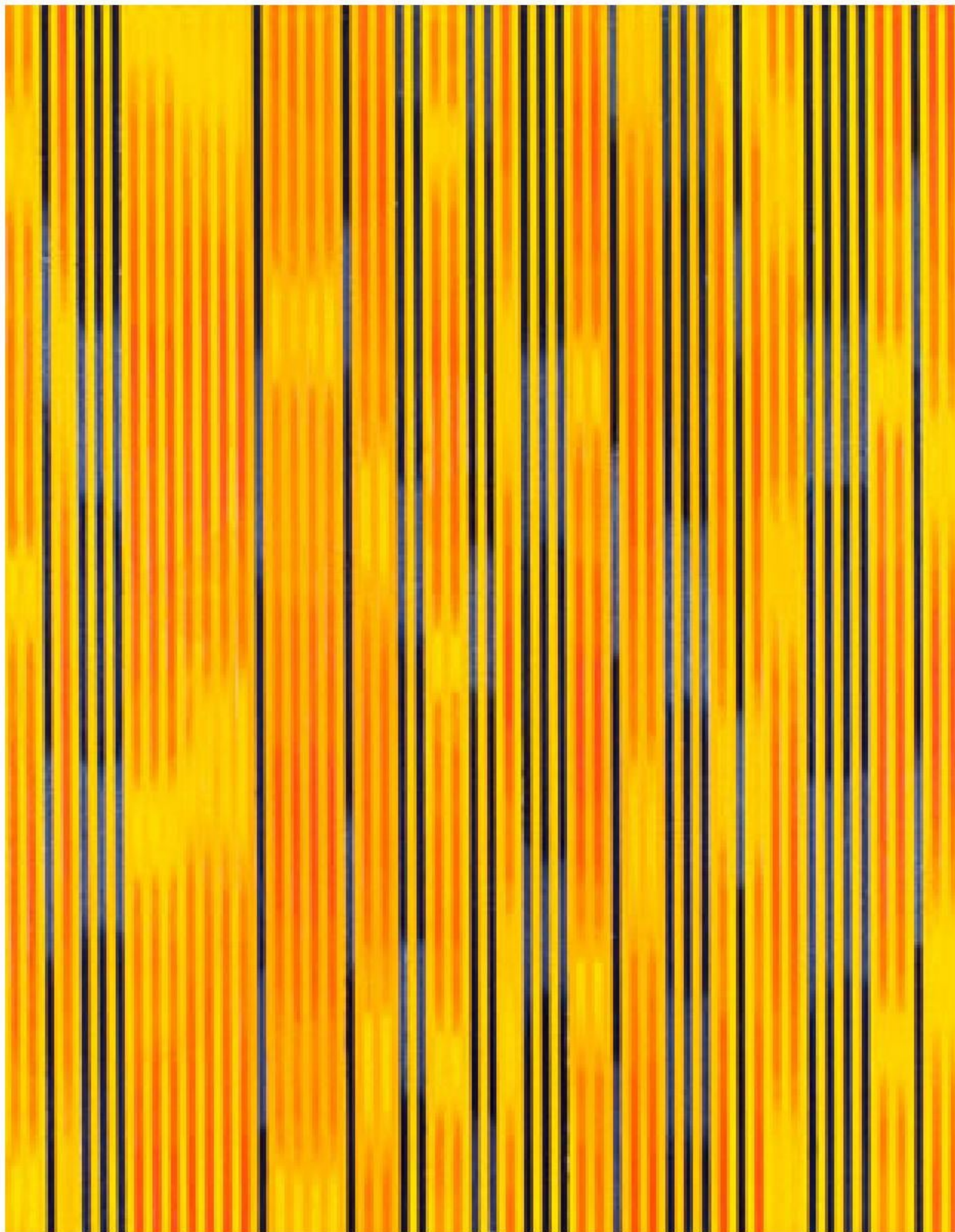




but rather the iconic characteristics of what it symbolizes. I then transitioned to my series “Look Right Through Me” from 2007-2008. This series presents a saturated reverberation of colors through the implementation of vibrating “chords” and “dischords,” while at the same time was concealing a transparent figure in what I refer to as a beautiful prison. From 2009-2011, I continued to progress further into the abstract realm with “The Up-Side of Down,” which is an illumination of the human condition through the exploration of conflicted harmony. As I transitioned to my most recent series, “The Boy In The Box,” my goal was to abandon the rigid structure and harshness of past work and ultimately learn to paint like a child again. The series title is a reflection of my previous bodies of work and signifies my attempt to “break out of the box” as I created this work from a small and unfamiliar box-like space during an artist residency I participated in at Alexander Salazar Fine Art in Downtown San Diego from April-May, 2012.

BBB: Because your works are generally on a medium to large scale, do you feel as if the paintings would have the same impact on the viewer if they were on a smaller scale?

MC: I don't exclusively work large or small, but rather select the size most conducive to the work I'm creating. Size, unquestionably, does matter. With my first and second bodies of work, I created very intimate pieces in order to draw







people in. Some of those pieces are as small as 2" x 2" and had to be completed with a single haired round brush. With more physical works, such as those from

"The Boy In The Box," it is necessary to work on a scale that allows a full range of motion for my strokes. My largest piece from this series, *Astronomelly*, is 78" x

120." I put a significant emphasis on scale in order to achieve maximum impact and best convey my concepts. On a similar note, I apply the same rigorous scrutiny

to the sizes of my pieces and to my application of like sizes and polyptychs.

BBB: If it a natural disaster was about to occur in your city and your city was about to turn to rubble, what three (non-art related) materials would you grab?

MC: You mean there's something else? I honestly don't know if I have anything else. Three items...My two cats and, I guess, my girlfriend or TV.

BBB: We've read on your site "Carini rhythmically dances and makes music

Each body of work represents where I was at certain stage of my life...

on the canvas". Does music play a large factor in your work? If so, can you give us a top 5 song playlist of what would be playing in your studio while working?

MC: Viewing my paintings as

relationships much like a dance, music is as much a part of the medium as the paint itself. Because each relationship is different, I don't have an exclusive playlist, but rather a broad repertoire from which to choose for any given piece, and am always eager to discover more. I do naturally gravitate towards albums that convey a story, most recently listening to Kid Cudi's "Man on the Moon" and also Kanye West's "My Beautiful Dark Twisted Fantasy." In creating the culminating piece for my residency, Astronomelly (because the piece was inspired by San Diego musician Astra Kelly), I spent a great deal of time listening to the track "Battling the Sun." When I created my time lapse for this massive painting, I made sure to apply that track to the video because it was such an integral part of the experience.

BBB: Where does Michael Carini, not only as an artist, but as an individual (both physically and mentally) see himself over the upcoming years?

MC: As every relationship naturally unfolds, so too will my development. That being said, I have multiple bodies of work I am preparing to begin. The first is a 49 canvas polyptych (which will be able to be viewed either collectively or as singular elements) called "Reignbough" and it is directly correlated to where I am mentally and some of my recent personal experiences. The body of work itself will be titled "Reign Upon Sunrise." A second body of work that I will commence at the same time and work



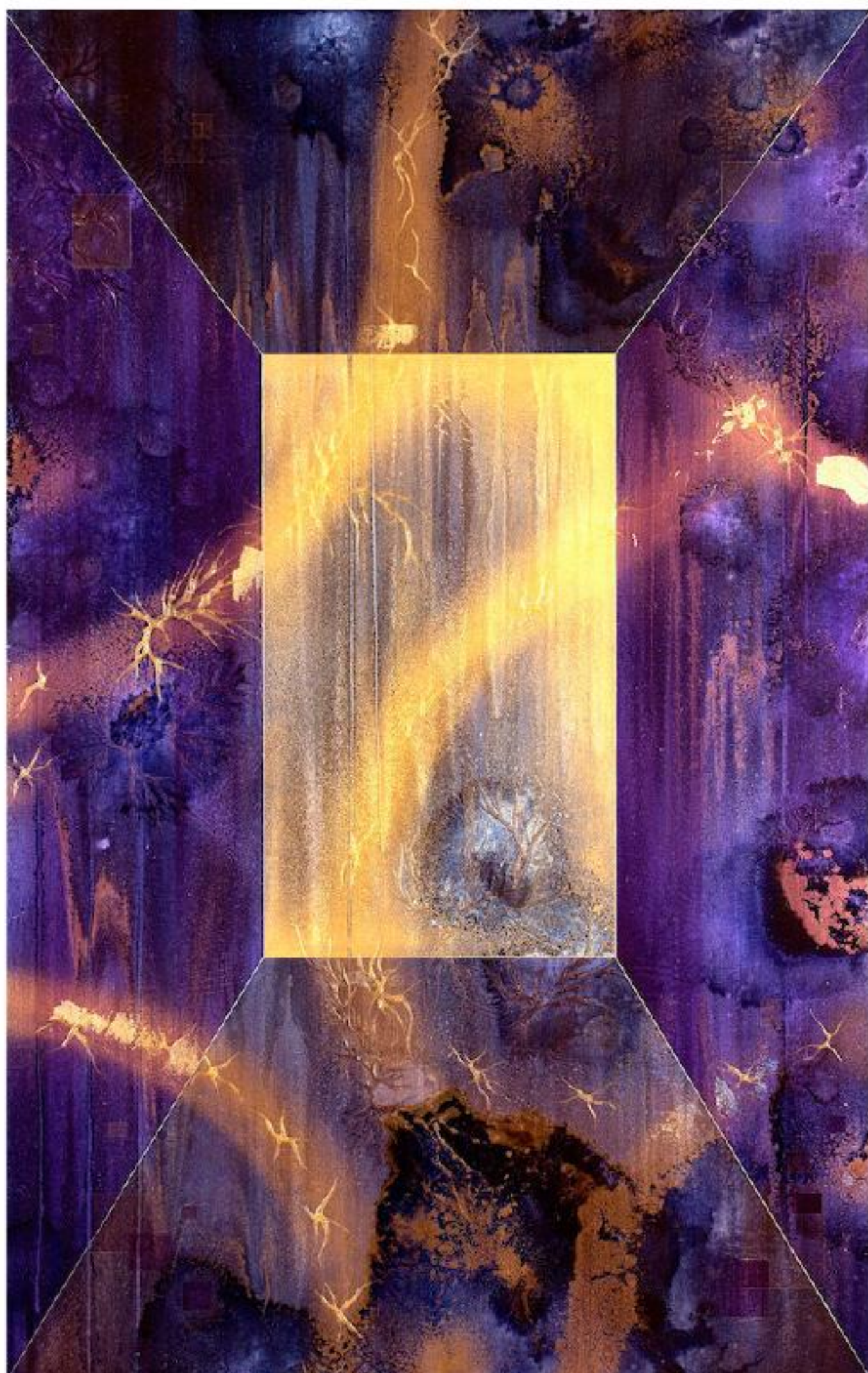
on simultaneously will be a series of painted doors that will also serve as functional art. This body of work, which I hope to debut with the first as one large, grand exhibition, will be titled "Revel-at-I-on Exodus." I

have transitioned from photorealism all the way to abstract and now I'm formulating my own language through abstracted titles and creating doors for you to walk through. I, probably as much or perhaps even more than

you, am excited and curious to see what's next. I firmly believe that as my repertoire continues to broaden, the gaps will be filled and everything will cycle back into itself like the iconic and mythical ouroboros.

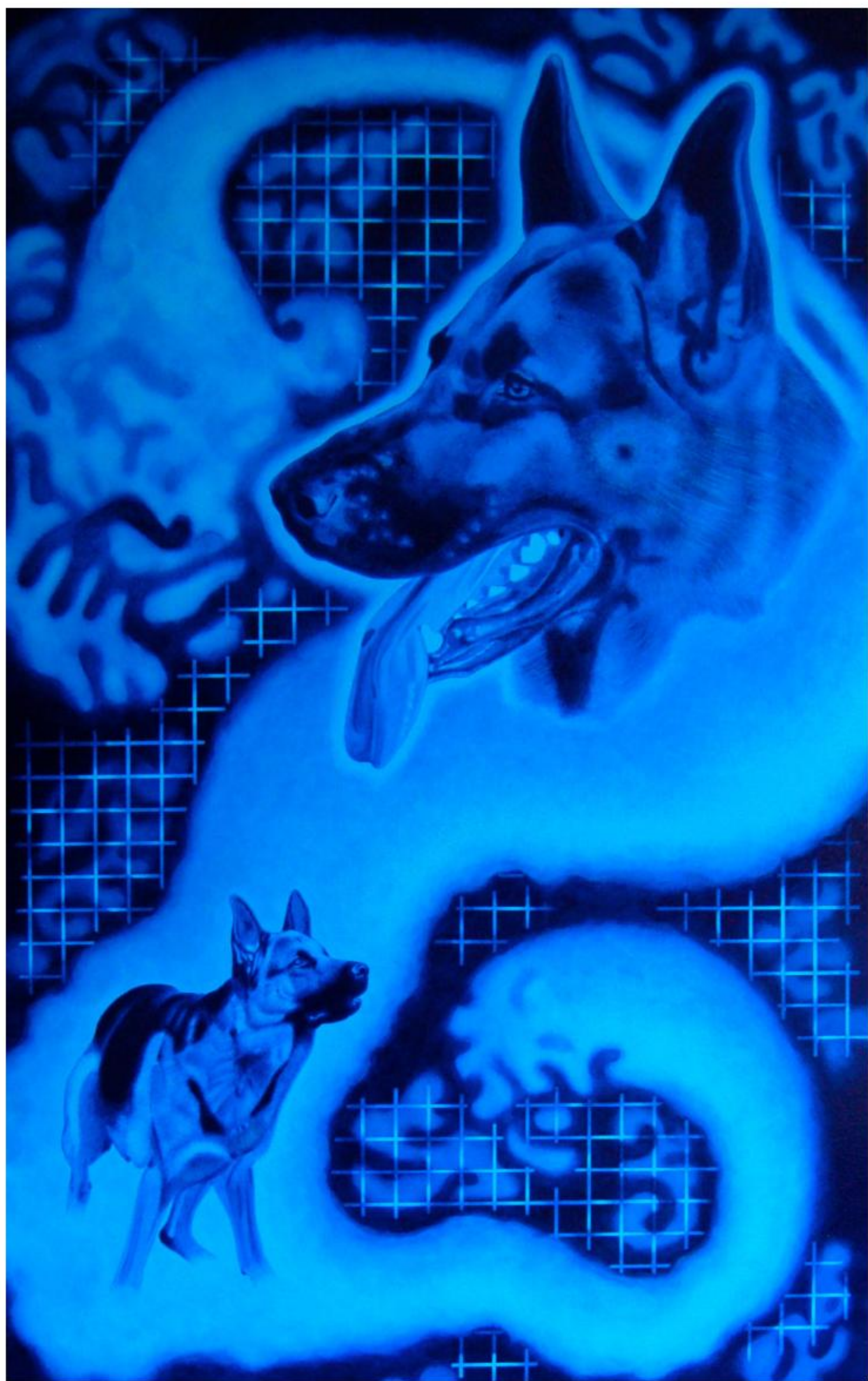
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[www. michaelcarini.com](http://www.michaelcarini.com)









STUE76

WE'VE BEEN FAMILIAR WITH STUE76'S WORK FOR A FEW YEARS NOW AS ONE OF OUR CLOSEST AMIGOS, MEOR, HAS BEEN FRIENDS WITH HIM FOR A NUMBER OF YEARS AND HAS PASSED US ON A NUMBER OF PHOTOS. HIS WORK IS FUNKY AND HE CONSTANTLY SWITCHES IT UP EVERY TIME HE ROCKS AND THAT'S SOMETHING TO BE EXTREMELY RESPECTED AS MANY ARTISTS STICK TO WHAT THEY KNOW. WE'RE PLEASED TO HAVE HIM IN THIS ISSUE AND HE SEEMS LIKE ONE HELL OF A GUY.





Bizarre Beyond Belief: The first time I went out (painting)...

STUE76: The first time I went painting was in 1986 East Berlin putting up my nickname with a crayon. The name was "Graff the (German word for Count)". The school authorities stopped me and they were not amused. They made a decision to clean up all the spots and I go and write my nickname on wall? That was the way I rolled at school. Later after the

(Berlin) Wall fell I came back.

BBB: The most fucked-up thing I saw (painting) ...

STUE76: When I was young, the must fucked up thing was my first train. The first steps in I was standing in front of a parking train in yard. I was checkin out what was happening around me and watched some other guys who wanted to paint a car. No problem. I was young,

hungry and I wanted to hit my first (train). So, I started painting and filling in outlines but things were going wrong really fast. We got chased. We had to run over the tracks with a Ladder (makes a weird sound like: Tshing Tshing). We went back to finish this "great" car and we all stand in front of the train and paint again. Later, a guy came to us and we were all feeling really fucked up again because this was the same guy as the first chase. One of the other guy's I was with shot him in the



face with a gas gun. The other ones ran to the towers and the rest is history.

BBB: The funniest thing that ever

happened to me (while painting)...

STUE76: The Funniest thing I saw painting was during every painting session

with my good friends. We're always doing mad stupid shit. But that's pure fun. Daytime street bombing, daytime line pieces and and much more. Those

were the good ol' days. Also painting with MEOR. He's mad funniest guy I've ever met.

BBB: The stupidest thing I've done (while painting)...

STUE76: Well it was years ago now. I guess in about 1992 when I used to take a lot pictures of other writers at every

spot, line-pieces, bombs, whatever. One day we decided to take a great shot of a great mural that was under a bridge that was on both sides. We would have to cross 2 tracks and there was a tunnel near us. On the left side you can see everything but not the tunnel side. So we decide to cross the tracks to take pictures and my friend goes over and there's no train

I didn't see the train coming from the right out of the tunnel. I stood frozen because I was shocked and scared to death.









train passed I crossed the tracks, but I didn't see the train coming from the right out of the tunnel. I stood frozen because I was shocked and scared to death. My friend started screaming at me and I threw my camera. I jumped out of the way and I felt the powerful "Swoooooooooooooosh" of the train and after that, I only do stuff extremely carefully.

BBB: The strangest experience I had (while painting) was...

STUE76: Hmmmmm, refer back to the scariest part. I can't really remember any others. But a writer's life is sometimes really strange and the paranoia follows you around.

BBB: The last thing I'll ever do again (while painting) is...

STUE76: I never want to fall on the third rail again. One day when it was raining, I went to hit a fresh spot on the line. I started painting and I heard some

cracks. I went and checked it out and it was the cops. They saw me and I ran. But the fucked up thing was, everything was soaking wet. I ran slid with my feet and fell down. I tried to keep away from the third rail but my feet were under the third rail. I didn't move because I didn't want to get fried by the electricity. I then calmly slid my feet out.

By the way I'd like to shout out: Disco, Meor, Dask, Most, Queen, Tilda, Pekor, Benito, Akira77, Time and many more. Peace out!

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TODD MAZER

WE CAN SAY WITHOUT ANY HESITATION THAT TODD MAZER IS EASILY ONE OF OUR FAVOURITE HUMAN BEINGS ON THE FACE OF THE PLANET. AFTER MANY TALKS WITH HIM WE CAN ASSURE YOU HE IS A STAND UP GUY WITH AN AMAZING SPIRIT. ON TOP OF THAT, HE IS A BRILLIANT PHOTOGRAPHER THAT CAPTURES THE ESSENCE OF THE SUBJECT IN FRONT OF THE LENS. IT WAS NEARLY IMPOSSIBLE TO BE SELECTIVE OF WHICH IMAGES TO PUT IN HIS FEATURE BECAUSE EVERY SINGLE ONE BLEW OUR MINDS.





Bizarre Beyond Belief: As someone who is constantly documenting and being involved with the underground and neglected areas, do you believe the urban environment plays a large roll in your photography?

Todd Mazer: Oh for sure, I think my favourite artists approach the environment the way an emcee approaches a beat. As a photographer I don't find it that fulfilling to just add a "huh" or "what" so I lay back and keep time and wait for 16 bars to open up.

BBB: When attaining some of your documentation of street culture, have you encountered any severe dangers while shooting? How does that affect your working with these individuals and the urban environment?

TM: I've been stuck up, I've had my car broken into, I've had my gear jacked, I've had to think twice about the last time, I've had a tetanus shot and I've taken a big fall. But to quote someone quoting Bukowski I was "born into this". I came out the gate in a snowstorm after midnight with my umbilical cord wrapped

around my neck twice so I feel like it's all overtime so I don't mind the risk that comes with spending my borrowed time getting over.

BBB: How do you know when is that "perfect shot"?

TM: I think I'm always moving and then there will be that heavy moment that completely stops me in my tracks and that's when I reflect and take a photo. Other times I find the moment in transition and it's not until I look at it afterwards that that tiny moment



becomes a big one to me. It's always an experiment and never an exercise. I started off shooting video so I'm accustom to having to choose the composition on the fly instead of in

post and I honestly rather lose a shot in manual then catch it in automatic. In order to really commit to the moment I think you have to be fearless about what can be lost by taking chances.

BBB: Being that a lot of the nature of the photography can be on the opposite side of the law, has there been many close encounters with authority?

TM: Wait, this isn't a job interview is it? Nah, I've had my adrenalin spiked a few times and have had to make some quick calls but as far as what others have been served I'm grateful that I'm sitting at the kiddie table in that respect.

BBB: Have there been any missions or outings in particular that you can remember to be your favourite? If so, can you tell us about it?

TM: You know a lot of my favourite moments are the slow burning ones and some evenings who ends up showing up can really surprise you. I guess the moments that remind me or shed light into the personal choices and stakes that face each artist tend to stay with me. A handful of years back I was driving back from Philly with an artist that had a lot of heat on his back coming from a bunch of different directions so much so that his other half told us to make sure he behaved himself which seemed to be a doable task until this one wall winked at him and he growled out "stop the car" that one wall turned into a very unflinching and I imagine therapeutic all night rampage and after that I was like okay I get what he gets from this.

BBB: Considering you have photographed some of the most notorious and sought after street and



graffiti artists in the world, knowing them personally how has this affected the mystery and mysticism that is usually attributed with these artists?

TM: It can go both ways but I find I don't really get fooled much anymore and drive too far down many dead ends. So I guess it's just about tuning in.

For example if you walk into Kofie's studio or into his crib and he's already painted the corners of his canvas you don't know where his art ends and his surroundings begin. Once you have

a good conversation with Jaybo you realize his art is the equivalent of him thinking and speaking out loud but with a brush. Mac is someone who is smooth like the lines and flow of his work.

He's on that high shutter speed in slow motion tip. If he chose to be a musician I think we would have a higher population.

BBB: Furthermore, as someone who is recording illegal acts, was it hard to gain trust from these artists and be accepted to freely document them?

I think actions and time speak matter of factly. I'm not in a rush to document people and I'm not trying to build an almanac on this culture. I don't see this as a vehicle for me I see this as a foundation. I do this because I believe in the potential of an individual's mind to create and communicate in an honest, self actualized and uplifting way. As the clock ticks it adds up but it's just been done one conversation at a time. There is something in this that is very pure and unfiltered. I feel a responsibility in my approach to respect and preserve that.







BBB: Due to the developments in technologies, with social media such as Instagram, and Tumblr do you think the integrity of photography has been lost?

TM: It's hard to say, I think it's a very human experience to feel nostalgia toward the era you came up in but I try to be aware it was a long road before me. The shift from film to digital was immense and I can't imagine how the first oil painter must of felt day seven in of painting that landscape when some dude showed up with some machine and pushed click and then hollered "Done

Son" and took a sip from his flask. For me, I haven't really taken advantage of those programs, it doesn't mean I won't, it's just not where I'm at and it's not what drives me. I do this because of my love of the process and the experience, understanding and clarity that comes from breathing it in.

BBB: On that note, do you believe these programs, help or hinder success as a truly passionate and excited photographer?

TM: I think they can do both. They

can offer exposure, momentum, and validation which can be good or bad things. Sun can help you grow but it can also fry and wilt you. Building quickly can get you far but if you build a house with cards a change of wind can make you crumble. If your not careful having an audience every step of your development isn't so far off from being able to "ask the audience" on a game show. I guess the problem with that is in that type of situation most people are probably going to side with the majority or the knucklehead with the loudest voice.

BBB: If you were to go out on an excursion, what would be your top five songs in your headphones while shooting?

TM: Well for me it all begins with Bob Dylan. He's been a constant since I was a young buck. I might kick it off with Call Letter Blues "I walked all night long", or Vision's of Johanna "Ain't it just like the night to play tricks when you're tryin' to be so quiet?" or maybe When I paint my Masterpiece "Someday, everything is gonna be smooth like a rhapsody when I paint my masterpiece".

Next I gotta to slide into some Galt Macdermot I think his music has that "Mozart Effect" on me. Ripped Open by Metal Explosions, And He Will Not Come Again, Woe is Me, Kofie Cold, Bathtub, Space and Duffer in F (Version 2) all have it.

Then I gotta flip it with some of that strictly Headphones Mind the Gap Boom Bap. O.C's Times Up or KRS-One's MC's Act Like They Don't Know does the trick... Edan's and Dagha's Rock 'n' Roll puts me in that mindset too.

Then after that I need something from the soil of my surroundings. In Los Angeles it's hard to find someone who more aptly breathed in the landscape of the city and exhaled so many timeless joints. The Mental Traveler harnesses that exact feeling of driving over the 6th Street Bridge in route to a mission downtown.

After that I'd close it out with Binary Star's Reality Check. There are so many great lines on that track like "Maybe you

should grab a telescope to see my view it's like astronomy" and "Honestly, my number one policy is quality never sell my soul is my philosophy".
For the sake of connecting constellations I

Well, I've already lost so much I couldn't imagine losing ...



could also ride out with Gang Starr's Above the Clouds because in my experiences honing your skills do create miracles.

BBB: For some odd reason a jerk planted C4 in your studio, you can only grab 3 things before it explodes, what would they be?

TM: Wow blowin' up my spot... well I guess as long as it doesn't go pop. 3 things? Well, I've already lost so much

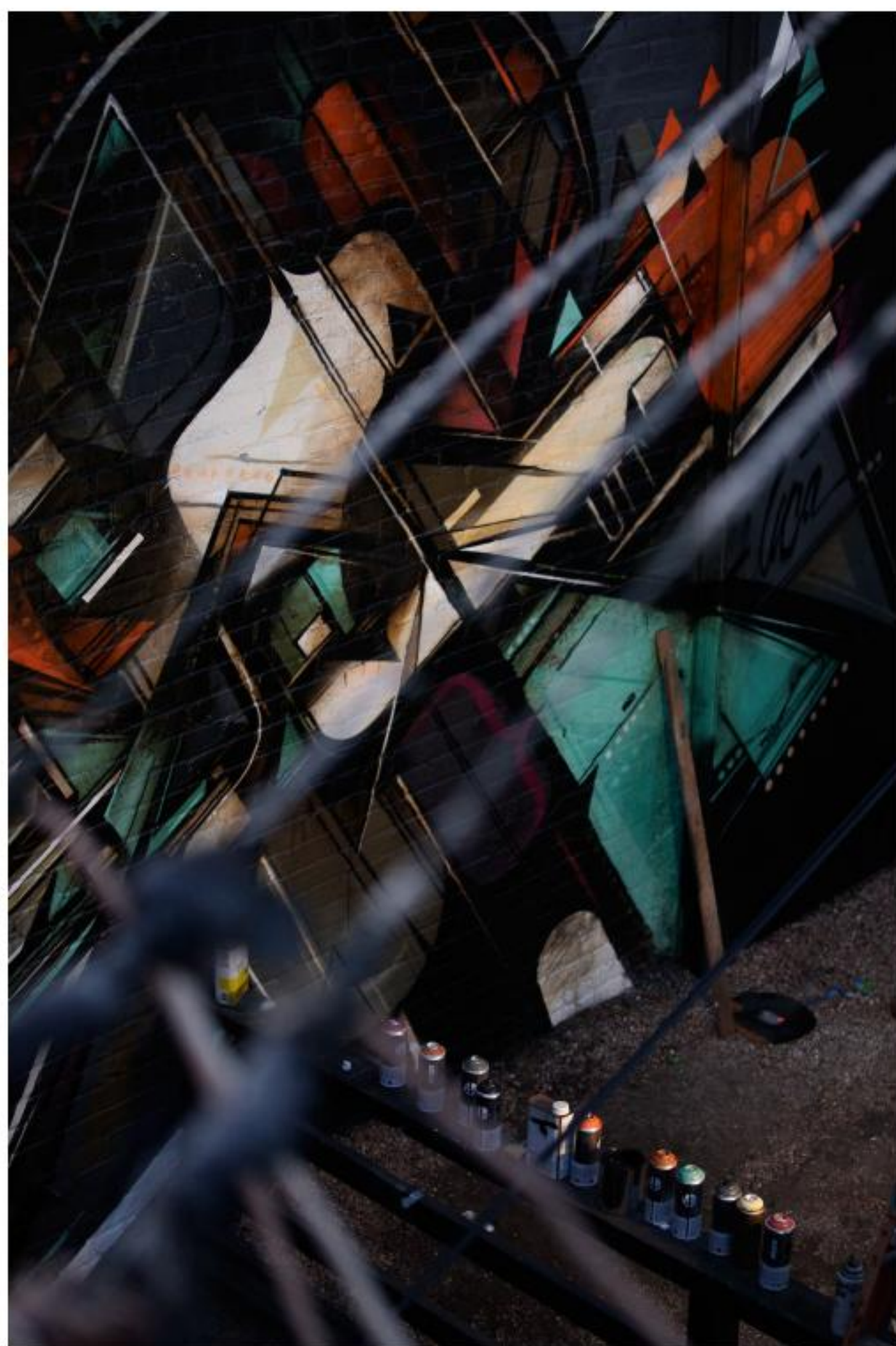
I couldn't imagine losing and I think in those situations you have to find a way to transfer their value into lessons, motivation and new perspectives otherwise those situations can become black holes. With that being said, if it's about to blow and I gotta go I'm out the door with Love, Peace and Charnice.

BBB: The future has a lot in store for us all, where does Todd Mazer see

himself in 2015, 2030, 2050?

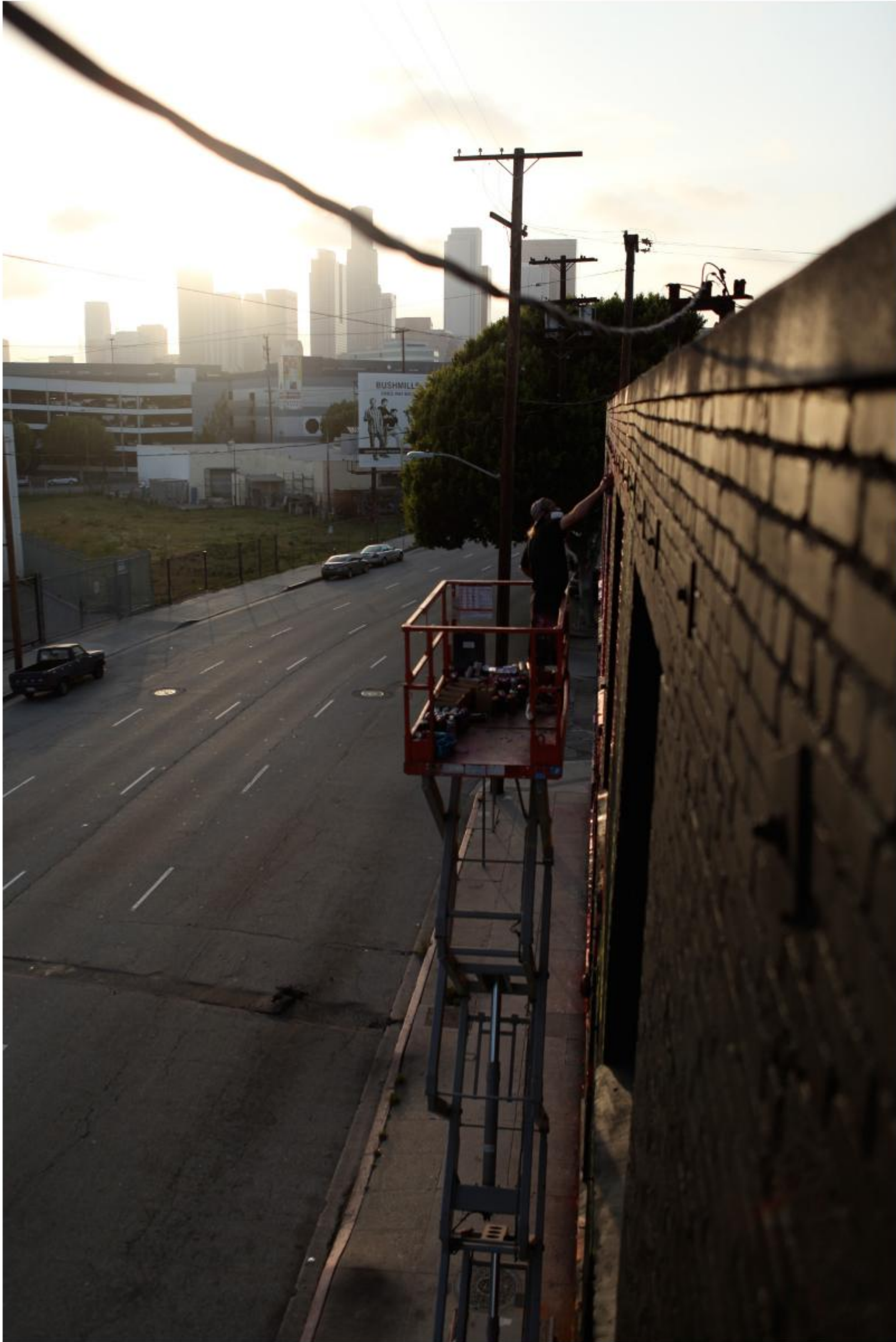
TM: It's an ongoing process. I think I'm just trying to find the balance between when to put my head up and imagine and when to put my head down and make things a reality. I don't think I've ever had an outward plan I think I just keep going further inward and trusting my instincts, inspiration and integrity are my most trusted guides through this endeavour.

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WE RECEIVED AN E-MAIL FROM A READER A COUPLE MONTHS AGO THAT WAS TELLING US THAT THERE WERE A LOT OF GREAT GRAFFITI ARTISTS IN GREECE AND THAT WE SHOULD TAKE A LOOK AT THIS WRITER BIZ. ATTACHED IN THE E-MAIL WAS A BUNCH OF FLICKS OF BIZ'S WORK. WE WERE IMMEDIATELY BLOWN AWAY AND REQUESTED AN INTERVIEW. BIZ'S WORK IS SUPER INNOVATIVE, BRIGHT AND POWERFUL. WE'RE SURE THAT YOU WILL AGREE WITH US AND THAT BIZ WILL BECOME A NEW FAVOURITE.





Bizarre Beyond Belief: The first time I went out (painting)...

BIZ: I was a child with just 2 or 3 cans. I had only fat caps and I was trying to understand how the hell spray cans work. I don't remember very clear the painting itself because it was a long time ago. But for sure I did a shitty piece and it was very stressful, and I was full of adrenalin. After this I fell in love with graffiti!

BBB: The most fucked-up thing I saw

(painting) was...

BIZ: One of my pieces crossed out by some kids. I left it in the evening not finished and was going to finish it the next day but in the morning it was already crossed! Really shitty!

BBB: The funniest thing that ever happened to me (while painting) was...

BIZ: In a big party just about a year and a half ago. After almost three bottles of

different sorts of drinks, I took a spray can and I went to do a throw up. The next day when I saw it I realized that I did a bunch of lines, symbols and some other things on the wall that I couldn't understand!

you must react immediately and in most cases you have to run!







After that my friends had to tell me about what happened that night because I was way too drunk to remember it. We all had a good laugh that's for sure.

BBB: The scariest thing I've witnessed (while painting) was...

BIZ: I really don't know! I can't think of something really scary that happened to me! Well, maybe there's this one time that I was with a friend and we were going to check out a spot to go painting and we crossed the electric train lines and just a few seconds before the train passed. We didn't see the train was coming because

this part of the tunnel had a very steep bend! We realized the danger of what happened the next day when we were discussing the night's events.

BBB: The stupidest thing I've done (while painting) was...

BIZ: Once in Germany I was painting a train alone and I bought some very cheap spray cans. Of course the final result was not the best ever. Actually, I can say this was my worst train ever! So quality is better than quantity in some occasions!

BBB: The strangest experience I had

(while painting) was...

As always facing police or security. It's a very strange and difficult situation when you're painting and suddenly you hear noises and you have to understand very fast what's happening. After that you must react immediately and in most cases you have to run!

BBB: The last thing I'll ever do again (while painting) is...

To not limit myself and to let my mind think outside the box!

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